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KUNKEL'S Musical Review

APRIL, 1904

Vol. 28

Whole No. 301

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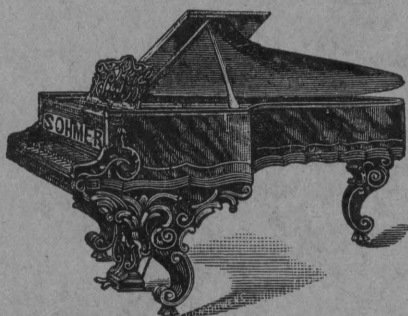
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MUSIC FEATURES OF WORLD'S FAIR OPENING DAY.

Hundreds of the best trained voices in St. Louis will unite in a grand chorus to furnish the music for the opening ceremonies of the World's Fair, April 30. At a recent meeting at the committee having in charge the arrangements for music on that occasion plans were outlined for this feature.

While the music programme will be simple, it will be of the best and most impressive character. A chorus of 450 voices recruited from the St. Louis Choral-Symphony, the Morning Choral and the Apollo Club will be the musical offering of the Bureau of Music at the ceremonies.

They will render the five-stanza World's Fair hymn written especially for the occasion by Edmund Clarence Stedman and music by

Professor Howard Paine of Harvard University. In addition, they will sing the national hymns, "America" and the "Star Spangled Banner."

A platform for the chorus will be built in the open air adjoining the speakers' stand in plaza, where the ceremonies will take place. The band which will furnish the instrumental music at the ceremonies will also have a place on this stand.

The band for the occasion will be a combined band of perhaps 100 pieces, made up of the members of Sousa's band and Weil's band, which was some time ago selected to be the official World's Fair band.

One of the notable numbers to be rendered by the band will be the "Louisiana March," also composed for the occasion by Van der Strucken of Cincinnati. The music programme of the day will be opened by promenade concerts, beginning at 9:30 a. m.,

by the two bands at different parts of the site and lasting until the hour for the ceremonies of the day. In the afternoon the two bands will also render separate concerts at two different stands on the grounds.

JOSEF HOFMANN has cabled Mr. Henry Wolfsohn that he would accept his offer for a five months' tour in the United States and Canada next winter, beginning in November. Hofmann, who is now touring through Holland, goes to Russia for ten concerts, and late in April and part of May is to give twenty concerts in Great Britain, returning to London for the season there, when he is to play at the Richter concerts and in recitals. After his London season Hofmann will not be heard again in public until he revisits this country. When Hofmann was here two years ago he played one hundred and thirty-five concerts under Mr. Wolfsohn's management during the season of five and a half months.

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THOMAS M. HYLAND, . . . EDITOR

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MUSIC AS AN INDEX TO CHARACTER.

THE GENIUS of the people determines the character of their music, and then the music becomes the monitor and accelerator of the people to action. There can be no doubt says an exchange that the character of the music most affected by a people is the best index to the genius of that people. In other words, music is but the reflection of the character of those who produce it.

Let us, for instance, examine the music of the uncivilized peoples, and we invariably find the discords more or less predominant and the general effect more or less chaotic, as higher or lower in the scale of civilization stand the performers.

Every passion of a people is reflected in its music, and this with a minuteness almost incredible. Cruelty and bloodthirst are indicted by terrific discord and absolute disconnectedness of theme or phrasing in the composition of the music of the savage races; noise—discord, jar, clash, supplying in time of enforced idleness and peace the clash of weapons on the field of battle—the chief joy of savage musicians and their fellows.

Among the civilized peoples the peculiarities of the performers are even more plainly discernible in the character of their compositions. The more hardy and energetic races are as dissimilar in their musical tastes and habits as they are in habits of diet or dress.

It is due to this fact that we have in our music of these latter days so many different so-called "schools." And it is a corollary of this proposition that the music of the same people will and does change as they advance in perfection in the arts and sciences.

If the salient point in the character of a people is conviviality, their music exhibits a warmth and lightness that at once cheers and

inspires—invigorates, and makes the auditor feel like "patting time," if he be ingenuous enough to discover his real feelings to those around him; and certainly to a marked degree helps dispel gloomy thoughts and brush away cobwebs and chase away blue devils from a weary and desponding brain.

Should the predominant trait of a people be that thoughtfulness of demeanor and intellectual cast of mind that benefits men for deeds of patriotism and grandeur, of heroism and valor, we find their music of the order which inspires men to the commission of brave deeds, and that cheers on the shrinking soul to the culmination of great actions, once undertaken. It rises to a grand climax—a heroic crescendo—that wafts the soul to the highest plane of daring and leaves the hero clasped in the arms of immortality.

Likewise, the history of political and social changes is written in the national music of a people. In regard to the correctness of this proposition, if we will examine the music of the various nations prior and subsequent to some crucial era of their political existence, we will find the character of the music more or less transmuted, in accordance with the greater or less completeness of the political revolution or social changes which mark the turning points in their national existence.

Take for example the character of the French music and of the inseparable kindred art, poetry, before and after the Revolution. The old-time harsh, frivolous cynicism of the prerevolutionary music and poetry has been all washed away in the baptism of the blood of the citizens of France, and the transition stage was marked by the wildest excursion into the realm of insurrection and lawless abandon that the muse of harmony has ever taken—all concentered in that most insurrectionary of compositions that mortal ear has ever heard—the Marseillaise, the air that Lord Macaulay declared was enough almost to cause the long-dead knights of France to spring from their tombs ready girded for war and ready to march, in obedience to its behests, to victory or death.

In the German hymn we mark the stately march of the Allemani from savagery to the pinnacle of greatness they now occupy in the councils of the nations, and see how faithfully this is all depicted—and the grand crescendo of sound but echoes the stern resolve of the people to hold the van of civilization, peacefully if they can, but by blood and iron if they must.

Then turn to the soft, dreamy music of the south of Europe. Mark the perfection of detail and technique is their compositions. Read the story they tell, for it is an axiom that, were small things are taken so great care of, greater matters must give way to them and thus be neglected if not entirely unheeded.

Lastly, look upon our own national development in this direction. Mark the mixed character of our melodies. We have borrowed the music as well as the population of all the earth and have adopted and acclimated it all.

MUSIC DEALERS AT WORLD'S FAIR.

THE Louisiana Purchase Exposition has taken a special interest in the movement to have the music dealers of the United States to come together on a certain date at St. Louis and have officially designated Wednesday, August 17, 1904, as "Music Dealers' Day." They have placed Tolbert R. Ingram, of the Ingram Music Co., Denver, Col., in charge of the program for that date and preparations are now under way for making that occasion one of more than ordinary interest.

Already the dealers, their employes, musicians and members of the profession generally have become interested in "Music Dealers' Day" and from all sections of the country have come announcements of prominent people who will attend. There is no formal organization in existence among the retail music dealers, as far as it concerns the sheet music departments, such as exists in other departments of the profession and for that reason they have never met and become acquainted as have the members of these various organizations. The proposed gathering next August has been favorably recommended as a good opportunity for these dealers to reap the benefits which come from meeting in a social way of the people engaged in the same line of business.

"Music Dealers' Day" is not intended solely for the representatives of the sheet music departments, but it has been well suggested that this occasion be taken advantage of by all people connected with the publishing, selling and introducing of sheet music, including band and orchestra leaders and singers. Quite a number of musicians have signified their intentions of being present and have volunteered their services for the program. Among these may be named one

of the most prominent band leaders in the country, who has placed his band at disposal for that day. Most all of the larger jobbing and publishing houses have decided to send representatives. The object to be sought is to bring together the representatives from all branches of music business.

An especially interesting program is being prepared which will be published early in June and the exposition officials have volunteered their assistance in making it one of the best from a musical standpoint presented at the Fair.

Information regarding hotel rates, railroad fares, etc., can be had by addressing Mr. Ingram.

BERLIN is frequently afflicted with as many as forty, fifty or even more concerts in one

week. There are three concert bureaus in the city. One of these has on its books 490 musicians, including 103 pianists, 86 violinists, 85 sopranos, 16 altos, 53 tenors, 66 baritones and basses, etc. Eighteen employes are needed to take care of all these "artists."

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MAKING THE ORCHESTRA PLAIN.

"Beethoven, striving to make the symphony a vehicle for emotional expression, was compelled to busy himself with changes in the form, and he gave no special study to instrumental effects. He used such new ones as readily suggested themselves to him, but they were nothing more than elaborations of the old conventions. However, the seed sown by Beethoven speedily bloomed in the growth of the new romantic school. The principal tenet of this school says W. J. Henderson in *Atlantic Monthly*, was that music must express emotions, and that the form must develop entirely from the emotional purpose and plan of the work. Two distinguished explorers of this style devoted their highest efforts to the production of orchestral composition.

"Liszt endeavored to tell stories in music by erasing the dividing-line between movements and writing his work all in one piece. He retained the two contrasting themes of the old symphonists, but he asked his hearers to affix a meaning to each of them. Then he proceeded to handle them in much the same way as the symphonists did, working them out and varying them with much skill, though always with a view to suggesting the development of the incidents of his story. To such a purpose the resources of orchestral color lent mighty aid, and Liszt was not slow to perceive this. He began to draw away from the conventions of the symphonists, and to seek for new and striking instrumental combinations. Nevertheless, in his compositions for orchestra Liszt was the debtor of two much more remarkable men than himself, namely, Wagner and Berlioz. From the former he got the idea of the use of themes with definite meaning attached to them. From the latter he obtained the suggestion of the employment of the orchestra to tell stories, and much information as to its technics. Berlioz, however, continued the use of separate movements, and his attempts to use definitely representative themes were few and uncertain. He preceded Wagner, nevertheless, in the revelation of the resources of the orchestra, and he antedated Liszt in the use of the orchestra for romantic composition.

"Later imitators of Berlioz and Liszt failed to perceive anything except the vast color scheme of their orchestration. Borrowing a few of the conventional figures of the older writers, such as Haydn's sea waves and Beethoven's thunderstorms, they asked us to see things through a kaleidoscope of instrumental color. They forgot that we could not understand them when they made no logical appeal to our intelligence.

"Richard Strauss, standing upon the vantage ground made for him by Berlioz, Liszt and Wagner, has tried to combine all the best elements of their work. His 'tone-poems'—'Don Juan,' 'Till Eulenspiegel's Merry Pranks,' 'Thus Spake Zarathustra,' and 'A Hero's Life'—seek to make the

orchestra tell stories, but they do not ignore the fundamental principles of musical form which constituted the ground plan of the old symphony. Furthermore:

"Strauss has utilized themes with definite meaning attached to them, as Wagner did, without confining himself to two, as the older writers did and as Liszt did in most of his works. He has returned in his later compositions to the fashion of clearly separated movements, while he has made them pass before the hearer without pauses between any two of them. He has developed his themes according to the principles laid down by the symphonic masters, and has striven to enforce their meaning with all the effects of orchestral color. And withal he has endeavored to compose only music with a purpose, never music for its own sake. In short, Strauss has shown that the principles of musical form which the earlier writers painfully evolved out of their attempts to produce nothing beyond musical beauty, not only can be, but must be, utilized by the composer who cares nothing whatever about musical beauty, and who aims only at making music a means of expression.

"This I believe to be Strauss's greatest and most significant achievement. It is the legacy which he will leave to his successors, and which will influence the progress of musical development."

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THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME.)

Rubinstein - Raff.

Moderato $\text{♩} = 72$.

Cantabile.

marcato la melodia.

p

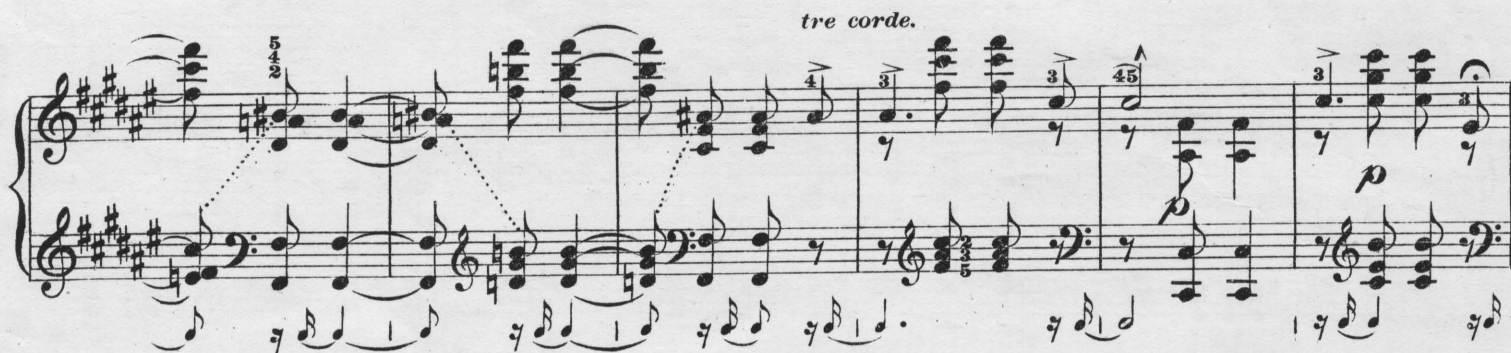
Pedale.

p

28

p

cresc.



a tempo.

~~rit.~~

a tempo.

molto rit.

a tempo.

l.h.

1574 - 7

Handwritten musical score for piano, page 4. The score consists of six systems of music, each with a grand staff (treble and bass clef). The music is in a key with four sharps (F#, C#, G#, D#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Handwritten annotations include '28' in the left margin, '4' in the center, and 'l.h.' and 'r.h.' labels for the left and right hands. The score is published by Edition Kunkel, 1574-7.

First system of musical notation, measures 1-3. Treble and bass staves with complex fingerings and dynamics. Measure 1: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 2: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 3: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Dynamics: *cresc.* in measure 3.

Second system of musical notation, measures 4-6. Treble and bass staves with complex fingerings and dynamics. Measure 4: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 5: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 6: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Dynamics: *f* in measure 5.

Third system of musical notation, measures 7-9. Treble and bass staves with complex fingerings and dynamics. Measure 7: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 8: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 9: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Dynamics: *f* in measure 8.

Fourth system of musical notation, measures 10-12. Treble and bass staves with complex fingerings and dynamics. Measure 10: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 11: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 12: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Dynamics: *cresc.* in measure 10.

Fifth system of musical notation, measures 13-15. Treble and bass staves with complex fingerings and dynamics. Measure 13: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 14: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Measure 15: Treble staff has a 4-measure arpeggiated figure (1, 2, 3, 4); bass staff has a 4-measure arpeggiated figure (1, 2, 3, 4). Dynamics: *f* in measure 14.

una corda.

p

pp

p

pp

tre corde.

r. h.

l. h.

24

l. h.

una corda.

p

pp

pp

tre corde.

l. h.

Handwritten *28* in left margin.

Measure 1: *f*, *l.h.*

Measure 2: *f*

Measure 3: *p*

Measure 4: *una corda*, *p*

Measure 5: *pp*

Measure 6: *pp*

Measure 7: *pp*

Measure 8: *pp*

Measure 9: *pp*

Measure 10: *pp*

Measure 11: *pp*

Measure 12: *pp*

Measure 13: *pp*

Measure 14: *pp*

Measure 15: *pp*

Measure 16: *pp*

Measure 17: *pp*

Measure 18: *pp*

Measure 19: *pp*

Measure 20: *pp*

Measure 21: *pp*

THOU ART MINE.

DREAM OF LOVE.

FRANZ LISZT.

Poco allegro, con affeto. ♩ 152. (somewhat animated, with affection.)

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a *p* dynamic marking. Fingering numbers 2, 3, 4, 2 are present. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation, measures 5-8. Treble and bass staves. Fingering numbers 3, 2, 3, 2, 3, 2, 3, 2 are present. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

28

Third system of musical notation, measures 9-12. Treble and bass staves. Fingering numbers 4, 2, 4, 2, 4, 2, 4, 2 are present. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

2+

Fourth system of musical notation, measures 13-16. Treble and bass staves. Fingering numbers 3, 2, 3, 2, 3, 2, 3, 2 are present. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Fingering numbers 3, 2, 3, 2, 3, 2, 3, 2 are present. A *crescendo. (increase in force)* marking is present. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Musical score system 1, featuring a treble and bass staff. The treble staff contains a complex melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment. Below the staves, there are several measures of rests, each marked with a fermata and the tempo marking 'Ad.'.

Musical score system 2, featuring a treble and bass staff. The treble staff is marked 'ad lib (at pleasure)' and 'Cadenza.' and contains a melodic line with slurs and fingerings. The bass staff has rests. Below the staves, there are measures of rests marked with a fermata and 'Ad.'.

Musical score system 3, featuring a treble and bass staff. The treble staff is marked 'Volante (lightly)' and contains a rapid, flowing melodic line with slurs and fingerings. The bass staff has rests. Below the staves, there are measures of rests marked with a fermata and 'Ad.'.

Musical score system 4, featuring a treble and bass staff. The treble staff contains a rapid, flowing melodic line with slurs and fingerings. The bass staff has rests. Below the staves, there are measures of rests marked with a fermata and 'Ad.'.

Musical score system 5, featuring a treble and bass staff. The treble staff contains a rapid, flowing melodic line with slurs and fingerings. The bass staff has rests. Below the staves, there are measures of rests marked with a fermata and 'Ad.'.

Edition Kunkel. 1765-5

Più animato con passione (animated and with passion)

First system of the musical score. The treble staff begins with a piano (*p*) dynamic. The bass staff contains a series of chords marked with asterisks and the tempo marking *Ad.* (Adagio).

Second system of the musical score. The treble staff features a triplet of eighth notes. The bass staff includes a *crescendo* marking. The system concludes with a series of chords marked with asterisks and the tempo marking *Ad.*

stringendo (pressing, hastening on the time)

28

Third system of the musical score, marked *stringendo*. The treble staff begins with a forte (*f*) dynamic. The bass staff contains a series of chords marked with asterisks and the tempo marking *Ad.*. A handwritten "2+" is visible below the bass staff.

con anima

Fourth system of the musical score, marked *con anima*. The treble staff features a *crescendo* marking. The bass staff contains a series of chords marked with asterisks and the tempo marking *Ad.*. A forte (*f*) dynamic is also present.

Fifth system of the musical score. The treble staff contains a series of chords marked with asterisks and the tempo marking *Ad.*. The bass staff contains a series of chords marked with asterisks and the tempo marking *Ad.*.

Musical score for "The Rose Tree" in G major (three sharps). The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked "Allegretto". The score consists of two systems. The first system has a key signature change from G major to E major (two sharps) after the first measure. The piano part includes a "crescendo" marking and a "f" (forte) marking. The piano part also includes a "Ped." (pedal) marking. The score ends with a double bar line.

8.

allegretto

p

f

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and the instruction *stringendo* (increasing speed). The piece concludes with a double bar line and a repeat sign. There are handwritten annotations in the left margin, including the number "28" and the word "Pied." repeated several times. The score is written in ink on aged paper.

dim. (diminish in strength)

ritard.

p pp

1

Red.

[illegible]

21 22 23 24

* Led. * Led. * Led. * Led. * Led. * Led. * Led.

* Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led.

28

r. h. 1 2 5

* Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led.

2+

p f

* Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led.

Morendo (gradually dying away)

pp pp pp

* Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led.

BUBBLING SPRING.

Tone Poem characteristic.

"I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

Julie Rive-King.

Allegretto ♩ - 112.

p leggiero. *simili.*

cres. *p*

cres.

Ped. ** Ped.* ** Ped.* ** Ped.*

Ped. ** Ped.* ** Ped.* ** Ped.*

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

8

mf

Ped. * *Ped.* * *Ped.*

8

cres.

Ped. * *Ped.* * *Ped.* * *Ped.*

28

8

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

2+

8

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

ff

8

ff

Ped. * *Ped.*

8.

dim. *p* *pp*

Ped. *Ped.*

This system shows the first staff with a melodic line starting on a dotted half note, followed by eighth notes. The second staff has a bass line with quarter notes and half notes. Pedal points are marked with asterisks and 'Ped.' below the staff.

8.

p *ppp* *Ped.* ** Ped.* ** Ped.*

This system continues the melodic and bass lines. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and half notes. Pedal points are marked with asterisks and 'Ped.' below the staff.

28

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* *cres.*

This system continues the melodic and bass lines. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and half notes. Pedal points are marked with asterisks and 'Ped.' below the staff. A handwritten '28' is in the left margin.

8.

p ** Ped.* ** Ped.* ** Ped.* ** Ped.*

This system continues the melodic and bass lines. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and half notes. Pedal points are marked with asterisks and 'Ped.' below the staff.

8.

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

This system continues the melodic and bass lines. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and half notes. Pedal points are marked with asterisks and 'Ped.' below the staff.

Handwritten musical score system 1. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 5, 3, 2, 4, 3, 2, 4, 3, 2, 1, 4, 3, 3, 1, 1, 5, 3, 3, 1. Bass staff has a bass line with fingerings 3, 4, 1, 2. Dynamics: *f*. Pedal markings: *Ped.* with asterisks.

Handwritten musical score system 2. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 5, 3, 2, 4, 3, 2, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3, 1, 4, 3, 2, 5, 3, 1, 2, 5. Bass staff has a bass line with fingerings 3, 4, 4, 3. Dynamics: *cres.*, *rit.*. Pedal markings: *Ped.* with asterisks.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 5, 3, 2, 4, 3, 2, 4, 3, 1, 4, 1, 3, 3, 1, 5, 3, 3, 1. Bass staff has a bass line with fingerings 3, 4, 1, 2. Dynamics: *pp*, *a tempo.*. Pedal markings: *Ped.* with asterisks. Handwritten "28" in the left margin.

Handwritten musical score system 4. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 5, 3, 2, 4, 3, 2, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3, 1, 4, 3, 2, 5, 3, 1, 2, 5. Bass staff has a bass line with fingerings 3, 4, 4, 3. Dynamics: *pp*, *cres.*. Pedal markings: *Ped.* with asterisks. Handwritten "24" in the center.

f *p*

Ped. *

Ped. * *Ped.* * *Ped.* *

ossia.

f *p* *cres.*

* *Ped.* *

Ped. * *Ped.* * *Ped.* *

ossia.

f *p*

Ped. *

Ped. * *Ped.* * *Ped.* *

ossia.

f *p*

* *Ped.* *

Ped. * *Ped.* * *Ped.* *

ossia.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 3/4 time. The tempo is marked "a tempo." and the dynamics are "pp". The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes fingerings (1-5) and pedaling instructions ("Ped.") with asterisks. A handwritten "28" is written on the left margin. A handwritten "2+" is written below the Bass staff.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two systems. The first system shows the piano introduction and the beginning of the main melody. The piano part starts with a 'cres.' marking and a 'p' marking. The celesta part has a 'p' marking. The second system continues the main melody and the celesta accompaniment. The piano part has a 'cres.' marking and a 'p' marking. The celesta part has a 'p' marking. The score is in 3/4 time and G major.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a tempo of "Allegretto" and a dynamic of "p". The score is divided into four measures. The first measure contains the first line of the melody and the first line of the accompaniment. The second measure contains the second line of the melody and the second line of the accompaniment. The third measure contains the third line of the melody and the third line of the accompaniment. The fourth measure contains the fourth line of the melody and the fourth line of the accompaniment. The piece ends with a double bar line.

The musical score for "The Swan" by Camille Saint-Saëns is presented in two systems. The first system features a piano melody with various ornaments and a celesta accompaniment. The second system continues the melody, with the piano playing a more complex figure. The score includes dynamic markings such as "cres." and "p", and performance instructions like "Ped." and "cres.".

The musical score for "The Swan" by Camille Saint-Saëns is presented in two staves. The piano part is in G major, 3/4 time, and includes fingerings and pedaling instructions. The celesta part is in G major, 3/4 time, and includes fingerings and pedaling instructions.

[illegible]

8

mf

Ped.

* *Ped.*

* *Ped.*

*

8

4 5 2 2 4 5 2 4 5 3 5 3 3 1 3 5 3

cres.

1 2 1 2 3 1

* Ped. * Ped. * Ped. * Ped. *

8

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *ff*

8

ff

Ped. * *Ped.*

28

2+

8

dim.

p

Ped. * *Ped.*

8

p

pp * *ppp*

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, crescendo, and piano markings.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings, crescendo, and presto markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, piano, and final measures.

MI NIÑA.

(MY DARLING.)

LE ROY HARTT.

Notes marked with arrow (↘) must be struck from the wrist.

Giocoso. ♩ - 104.

18

2+

1931 - 7

Edition Kunkel.

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Entered Stationers Hall.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes numerous chords, arpeggios, and fingerings (1-5). The left hand (bass clef) maintains a consistent eighth-note accompaniment throughout. The right hand (treble clef) features more complex melodic and harmonic lines, including triplets and slurs. The score is marked with 'Ped.' (pedal) and asterisks (*) at the end of many measures. A handwritten '28' is on the left margin, and a handwritten '2+' is in the middle of the fourth system.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four measures. The first measure shows the voice entering with a quarter note, followed by a half note. The piano accompaniment consists of a bass line and a treble line. The second measure continues the vocal melody. The third measure features a more complex piano accompaniment with triplets and sixteenth notes. The fourth measure concludes the phrase. There are decorative elements like asterisks and the word "Red." (likely a typo for "Red.") under the piano part.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of six measures. The first measure is marked "Red." and the last measure is marked "Red.". The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The voice part has a melody that follows the piano accompaniment. The score is labeled "The Rose Tree" at the bottom.

Handwritten musical score for "Lied." in G major, 2/4 time. The score is written on two staves (treble and bass clef) and consists of 16 measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. There are handwritten annotations: "Lied." at the beginning, "2+" in the middle, and "Lied." at the end. There are also asterisks (*) and a double asterisk (**) marking specific measures.

The image shows a page of a musical score for the piano introduction of 'The Merry Widow' by Franz Lehár. The score is written for piano and includes fingerings, slurs, and dynamic markings like 'Ped.' and 'Cres.'.

First system of musical notation, measures 1-4. Treble and bass staves. Includes fingerings (1-5), slurs, and dynamic markings *Red.* and **Red.*

Second system of musical notation, measures 5-8. Treble and bass staves. Includes fingerings, slurs, and dynamic markings *Red.* and **Red.*

Third system of musical notation, measures 9-12. Treble and bass staves. Includes fingerings, slurs, and dynamic markings *Red.* and **Red.*. A handwritten "28" is in the left margin.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Includes fingerings, slurs, and dynamic markings *Red.* and **Red.*. Tempo marking *meno mosso.* is above measure 14. Performance instruction *Cantabile. Parlando.* is above measure 16.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Includes fingerings, slurs, and dynamic markings *Red.* and **Red.*. Tempo marking *Andante.* is above measure 17. Trills are marked in measures 18 and 19. *rit.* is written below measure 18. *ff* is written below measure 20.

a tempo.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Fingerings 1-5 are indicated. Trills are marked with asterisks and 'trill.'.

Second system of musical notation, measures 5-8. Continuation of the complex harmonic texture with various fingerings and trills.

Third system of musical notation, measures 9-12. Includes dynamic markings *f* and *ff*. A handwritten "28" is in the left margin and a "2+" is in the center. Trills are marked with asterisks and "trill.".

Fourth system of musical notation, measures 13-16. Continuation of the piece with complex chordal structures and fingerings.

Fifth system of musical notation, measures 17-20. Final system on the page, ending with a double bar line. Includes various fingerings and trills.

molto cresc. **ff**

dim.

28

2+

8

Handwritten musical score system 1. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a bass line with eighth notes and slurs. Dynamics include *ff*, *cresc.*, and *Red.* (reduced). There are asterisks and arrows indicating fingerings and articulation.

8

Handwritten musical score system 2. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a bass line with eighth notes and slurs. Dynamics include *ff*, *f*, *cresc.*, and *Red.* (reduced). There are asterisks and arrows indicating fingerings and articulation.

8

Handwritten musical score system 3. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a bass line with eighth notes and slurs. Dynamics include *ff*, *f*, *rit.*, and *Red.* (reduced). There are asterisks and arrows indicating fingerings and articulation.

8

Handwritten musical score system 4. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a bass line with eighth notes and slurs. Dynamics include *ad lib.*, *giocoso.*, *p*, *rit.*, and *Red.* (reduced). There are asterisks and arrows indicating fingerings and articulation.

8

Handwritten musical score system 5. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a bass line with eighth notes and slurs. Dynamics include *Allegro.*, *animato.*, *accel.*, *Presto.*, and *ff*. There are asterisks and arrows indicating fingerings and articulation.

Jacob Kunkel.

This page of musical notation is for a piano piece, likely in 4/4 time, featuring five systems of staves. The notation includes complex fingerings, dynamics, and pedal markings.

- System 1:** The right hand (RH) features a series of sixteenth-note patterns with fingerings 2, 1, 2/3, 1, 2, 3, 4, 3, 4, 3, 2, 1, 4, 3, 2, 1, 3, 2, 4, 4, 4, 4, 4, 1, 2, 1, 2, 1, 3, 3. The left hand (LH) has a few chords with fingerings 2, 2, 4. Dynamics include *p*. Pedal markings are *Ped*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 2:** The RH continues with similar patterns, including a triplet of eighth notes (fingerings 1, 2, 1). The LH has chords with fingerings 2, 2, 4. Dynamics include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 3:** The RH has a section marked *rit.* (ritardando) followed by a section marked *a tempo.* (al tempo). The LH has a section marked *pp* (pianissimo). Dynamics include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 4:** The RH continues with similar patterns. The LH has a section marked ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 5:** The RH has a section marked *cres...* (crescendo) followed by a section marked *cen...* (crescendo) and *do* (do). The LH has a section marked ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

The page number 483-7 is visible at the bottom center.

Handwritten number 28 in the left margin.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres.

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * * *Ped.* * *Ped.* *

2+

* *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* *

rit. *a tempo.*

pp

* Ped. * Ped. Ped * Ped. * Ped. * Ped.

cres.....cen.....

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

28

do

* Ped. * Ped. * Ped. 2+ * Ped. * Ped. *

Cantabile. *f*

p

Ped * Ped * Ped * Ped * Ped. * P * P *

f *p*

Ped * Ped * Ped * Ped. * P * P * Ped. * Ped.

Handwritten musical score system 1. Treble and bass staves. Treble staff begins with a forte *f* dynamic and contains several slurs and fingerings (e.g., 2, 4, 1, 3, 2, 1, 4, 1, 2, 3, 2, 4, 3, 2, 4, 3, 1, 2, 3). Bass staff contains piano *p* dynamics, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Pedal markings with asterisks are present below the bass staff.

Handwritten musical score system 2. Treble and bass staves. Treble staff continues with slurs and fingerings. Bass staff includes a forte *f* dynamic and piano *p* dynamics. Pedal markings with asterisks are present below the bass staff.

Handwritten musical score system 3. Treble staff is marked *Leggiero* and *mf*. It contains rapid sixteenth-note passages with many slurs and fingerings. Bass staff has a few notes and pedal markings. A handwritten number "28" is in the left margin.

Handwritten musical score system 4. Treble staff continues with rapid sixteenth-note passages and slurs. Bass staff has a few notes and pedal markings. A handwritten number "21" is in the right margin.

Handwritten musical score system 5. Treble staff includes a *rit.* (ritardando) marking followed by *a tempo.* markings. It contains slurs and fingerings. Bass staff has a few notes and pedal markings. A handwritten number "8" is in the left margin.

8

Ped. *Ped.* *Ped.* *Ped.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a forte (*f*) dynamic and includes fingerings (5, 2, 4, 1, 3, 2, 1, 4, 1, 2, 3, 2, 4, 3, 2, 4, 3) and a repeat sign. The second system contains two staves: the upper staff continues the melody with a piano (*p*) dynamic and fingerings (2, 3, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5), while the lower staff provides a harmonic accompaniment with chords and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Pedal points are indicated by 'Ped.' and asterisks (*) at the end of the first and second systems. The piece concludes with a final chord and a repeat sign.

[illegible]

3 1 2 4 2 1 2 4

cres... cen... do

Ped * Ped * Ped *

8

f *ff* rit.

cres... cen... do

accel... ler... ando

Ped.

Tempo I.

ard. *p* *p*

2+

Ped * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped.

rit.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo.

Handwritten: 28

Handwritten: 28

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

cres.

* *Ped.* * *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.*

p

dim. *in.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Handwritten: 24

pp

uen. *do*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

ppp *pppp*

HAPPY FARMER AND ROMANCE. (FANTASIA.)

Notes marked with an arrow (↘) must be struck from the wrist.

ROBERT SCHUMANN.

Moderato. ♩ - 108.

HAPPY FARMER.

♩ - 108. *p*

Handwritten number 27 in the left margin.

First system of musical notation, measures 1-4. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *f* and *Ped.* with asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *f*.

Handwritten number 28 in the left margin.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *Ped.* with asterisks.

Handwritten number 29 in the left margin.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *Ped.* with asterisks.

Var.I.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p*, *cresc.*, and *P*.

Handwritten: + + + 0

Handwritten: 0

Handwritten: 28

Handwritten: 28

ROMANCE.

Cantabile. ♩ - 108.

First system of musical notation for the Romance. It features a treble and bass staff. The treble staff begins with a *mf* dynamic and a slur over the first four measures. The bass staff has a *p* dynamic and a slur over the first four measures. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various fingerings and articulation marks.

Second system of musical notation. It continues the piece with similar notation to the first system, including fingerings and articulation marks. The treble staff has a slur over the first four measures. The bass staff has a slur over the first four measures. The notation includes various fingerings and articulation marks.

Risoluto.

Third system of musical notation, marked *Risoluto.* It features a treble and bass staff. The treble staff has a slur over the first four measures. The bass staff has a slur over the first four measures. The notation includes various fingerings and articulation marks. There are handwritten annotations "28" and "27" in the left margin.

Fourth system of musical notation. It continues the piece with similar notation to the previous systems, including fingerings and articulation marks. The treble staff has a slur over the first four measures. The bass staff has a slur over the first four measures. The notation includes various fingerings and articulation marks.

Fifth system of musical notation. It continues the piece with similar notation to the previous systems, including fingerings and articulation marks. The treble staff has a slur over the first four measures. The bass staff has a slur over the first four measures. The notation includes various fingerings and articulation marks.

Candenza ad lib.

Cadenza ad lib.

The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The piece begins with a treble staff containing a triplet of eighth notes and a half note. The bass staff starts with a triplet of eighth notes, marked with a '5' and 'Ped.' (pedal). A large slur arches over the entire piece. The score is divided into measures by vertical bar lines. Various musical notations are present, including slurs, accents, and dynamic markings such as 'L. H.' (likely 'Lento' or 'Lento') and 'Ped.' (pedal). The notation includes eighth notes, quarter notes, and half notes, with some measures featuring triplets. The piece concludes with a final measure in the bass staff.

Con anima.

Con anima.

The musical score is written for piano on a grand staff. The right hand (R.H.) plays a melody with a series of eighth notes, starting on a whole rest. The left hand (L.H.) plays a bass line with eighth notes. The score includes dynamic markings such as *p* (piano) and *Red.* (ritardando). There are also performance instructions like *R.H.* and *L.H.* and various musical symbols like slurs, accents, and fingerings.

A musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also fingerings indicated by numbers 1-5. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into measures by vertical bar lines. There are some markings like "Red." and "Red." with asterisks, possibly indicating red ink or a specific recording. The score is a single system, likely from a sheet music book.

A musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass. The Treble staff contains the melody, which is a simple, repetitive tune. The Bass staff contains the accompaniment, which consists of chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems by a double bar line. The first system has four measures, and the second system has four measures. The melody is marked with fingerings (1-5) and breath marks (V). The accompaniment is marked with fingerings (1-4) and includes some chords. The title "The Rose Tree" is written in a decorative font at the bottom of the page, with a small asterisk and the word "Lead." preceding it.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and bowing directions (up and down bows) for the treble staff, and fingerings (1-5) for the bass staff. The piece ends with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. The treble staff contains a continuous eighth-note melody. The bass staff features chords with fingerings (3, 4, 5) and articulation marks (accents, slurs). Pedal points are indicated by 'Ped.' and asterisks (*).

Second system of musical notation, measures 5-8. The treble staff continues the eighth-note melody. The bass staff has chords with fingerings (1, 2, 3, 4) and articulation marks. Pedal points are indicated by 'Ped.' and asterisks (*).

Third system of musical notation, measures 9-12. The treble staff continues the eighth-note melody. The bass staff has chords with fingerings (1, 2, 3, 4) and articulation marks. Pedal points are indicated by 'Ped.' and asterisks (*). A handwritten '28' is in the left margin, and a handwritten '2+' is below the staff.

Fourth system of musical notation, measures 13-16. The treble staff continues the eighth-note melody. The bass staff has chords with fingerings (3, 4, 5) and articulation marks. Pedal points are indicated by 'Ped.' and asterisks (*).

First system of musical notation, measures 1-4. Treble and bass staves with various notes, slurs, and fingerings. Bass line includes asterisks and "Ped." markings.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes, slurs, and fingerings. Bass line includes asterisks and "Ped." markings.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes, slurs, and fingerings. Bass line includes asterisks and "Ped." markings. A handwritten "28" is in the left margin.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes, slurs, and fingerings. Bass line includes asterisks and "Ped." markings. The system ends with a double bar line and a final chord.

THE FLATTERER.

VALSE CAPRICE.

PAUL MORI.

Tempo di Valse. (In waltz time) $\text{♩} = 80$.

The musical score is written for piano and violin. It begins with a tempo instruction: "Tempo di Valse. (In waltz time) $\text{♩} = 80$." The key signature has two flats (B-flat major). The score is divided into five systems. The first system includes dynamic markings *f* and *p*, and articulation like slurs and accents. The second system continues with similar markings. The third system is marked "Con gusto (with taste and expression)" and includes a handwritten "28" in the left margin. The fourth system includes a handwritten "2+" in the center. The fifth system concludes the piece. The score is published by Kunkel Brothers, with the number 1775-11.

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Fingerings 4, 5, 4 are indicated. Pedal points marked with "Ped." and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include "cresc." and "f". Pedal points marked with "Ped." and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include "f" and "mf". Tempo marking "Giocoso. (Sportively, playfully)". Pedal points marked with "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Fingerings 3, 2, 4, 3, 2 are indicated. Pedal points marked with "Ped." and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Fingerings 5, 3, 5, 4, 2, 3, 1, 4, 3, 5, 2, 1, 3, 4 are indicated. Pedal points marked with "Ped." and asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Fingerings 4, 3, 2, 3, 2, 4, 3, 2, 5, 4, 3, 2 are indicated. Pedal points marked with "Ped." and asterisks.

Leo. 

Leo. *

Leo.

Leo.

Cantabile (Singing)

mf

Ped. *

Ped. *

28

Ped. *

29

Ped. *

schierzando (playfully)

mf

Ped. *

First system of musical notation, measures 1-6. Treble and bass staves. Fingerings: 2, 4, 1, 5. Dynamics: *And.* *

Second system of musical notation, measures 7-12. Treble and bass staves. Fingerings: 3, 2, 2, 2, 1, 2. Dynamics: *And.* *

28

Third system of musical notation, measures 13-18. Treble and bass staves. Fingerings: 1, 5, 1, 2, 5, 4, 5, 2, 5, 4, 5. Dynamics: *And.* *, *p*, *And.* 2+*, *And.* *, *And.* *, *And.* *

Fourth system of musical notation, measures 19-24. Treble and bass staves. Fingerings: 4, 2, 5, 5, 4, 5, 4, 2, 4. Dynamics: *And.* *, *And.* *, *And.* *, *And.* *, *cresc.*, *And.* *, *And.* *

Fifth system of musical notation, measures 25-30. Treble and bass staves. Fingerings: 2, 4, 4, 5, 2, 4, 1, 3. Dynamics: *cresc.*, *f*, *And.* *, *And.* *, *And.* *, *And.* *, *And.* *, *And.* *

*cantabile.
dolce. (sweetly)*

Handwritten musical notation system 1. Treble and bass staves. Treble staff has a *p* dynamic marking. The system includes a slur over the first six measures. Below the staves are performance markings: *red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*

Handwritten musical notation system 2. Treble and bass staves. The system includes a slur over the first four measures. Below the staves are performance markings: **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*

Handwritten musical notation system 3. Treble and bass staves. A handwritten "28" is in the left margin. The system includes a slur over the first four measures. Below the staves are performance markings: **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*. A handwritten "4" is written below the fifth measure.

Handwritten musical notation system 4. Treble and bass staves. The system includes a slur over the first four measures. Below the staves are performance markings: *red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*

Handwritten musical notation system 5. Treble and bass staves. The system includes a slur over the first four measures. Below the staves are performance markings: **red.*, **red.*, **red.*, **red.*, **red.*, **red.*. A *cresc.* marking is present above the fifth measure.

Handwritten musical notation system 6. Treble and bass staves. The system includes a slur over the first four measures. Below the staves are performance markings: **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*, **red.*. A *pp* marking is present above the eighth measure. A handwritten "8" is in the right margin. A *r.h.* marking is present above the seventh measure.

8

pp

with soft Pedal.

*Red. *Red. *Red. *Red. *Red. *Red. *Red.

8

Handwritten musical score for "The Rose Tree". The score is written on two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the upper staff consists of eighth and sixteenth notes, with a long slur spanning the first four measures and another slur spanning the last four measures. The bass line in the lower staff consists of quarter and eighth notes, with some measures containing a "4" below the staff. There are four asterisks with "Ped." (pedal) markings below the bass staff, indicating where to use the sustain pedal. The score is handwritten in ink on aged paper.

8.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in the upper staff, and the accompaniment is in the lower staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is marked with a "C" for common time and a "3/4" for the time signature. There are also handwritten markings "8." and "24" at the beginning and end of the score, respectively. The score is written in ink on a piece of paper with a dashed line at the top.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The melody is written in the upper staff, and the bass line is in the lower staff. The piece consists of 8 measures. The first measure has a '2' written below the bass line. The last measure has '1' and '2' written below the bass line. The piece ends with a double bar line.

8

cresc.

*Ped. *Ped. *Ped. *Ped. *Ped.

8

1775-11

*Red. *Red. *Red. *Red. *Red. *Red. *Red.

*Red.

Ed.

Edition Kunkel.

scherzando

Handwritten number 28 in the left margin.

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 4, 2, 2, 2, 4). Bass staff has a harmonic accompaniment. Dynamics include *mf*. Pedal markings are present below the bass staff.

Second system of music. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (1, 5). Bass staff continues the harmonic accompaniment. Pedal markings are present below the bass staff.

Third system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 5, 4, 5). Bass staff continues the harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 5, 4, 5, 4, 2, 5, 5, 4, 2, 4). Bass staff continues the harmonic accompaniment. Dynamics include *cresc.*. Pedal markings are present below the bass staff.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 4, 5, 2, 4, 1, 3). Bass staff continues the harmonic accompaniment. Dynamics include *cresc.* and *f*. Pedal markings are present below the bass staff.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 1, 5, 2, 1, 3, 4, 2, 1, 5, 2, 1). Bass staff continues the harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Con gusto.

Red. *

To shorten the waltz go from ♩ to ♩ page 12

Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. * Red. * cresc.

cresc. f Red. * Red. * Red. * Red. *

Handwritten number 28 in the left margin.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Piu animato (Very animated)

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various fingerings and dynamics.

CHRISTMAS BELLS.

GA VOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 132

(Key of G major.)

28

(Key of B^b major.)

1210 - 3

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For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

a tempo.

Handwritten *pp* in the bass staff of the first measure.

Handwritten *pp* in the bass staff of the fifth measure.

28

Handwritten *f* in the bass staff of the tenth measure.

Handwritten *p* in the bass staff of the fifteenth measure.

Handwritten *p* in the bass staff of the seventeenth measure.

Handwritten *f* in the bass staff of the twenty-first measure.

TEMPTED.

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato. ♩ - 100. agitato.

Do the stars shine as bright, is the

The musical score for the first system is in G major (one sharp) and common time (C). It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#). The vocal line begins with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment starts with a piano (p) dynamic and features a series of chords and arpeggiated figures. The first measure has a bass note G3 and a treble chord of G4-B4-A4. Subsequent measures feature various chordal textures, including triads and dyads, with some measures having a 'Led.' (Ledger) marking below the bass line.

rit.

morn's breath as sweet As when you were my dar - ling, my i - dol, my all!

The musical score for the second system continues in G major and common time. The tempo is marked 'rit.' (ritardando). The vocal line continues with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment features a series of chords and arpeggiated figures, with some measures having a 'Led.' (Ledger) marking below the bass line. The system concludes with a double bar line.

1932-4

Edition Kunkel.

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Entered Stationers Hall.

agitato.

Are you sure that on earth we shall nev - er more meet Is your

p

Red.

rit.

heart nev - er yearn - ing the past to re-call!

f *p* *p*

* *Red.* * *Red.* * *Red.* *

a tempo.

I am tempt.ed to clasp you a gain to my breast, I am

28

Red. * *Red.* * *Red.* *

4

molto rit. *a tempo.* *f*

tempt.ed to kiss you as in days of yore; I am tempt.ed to tell you,

cresc. *Red.* * *Red.* * *Red.* * *Red.* *

agitato. *f* *largamento. e rit. (very broad.)*

tempt.ed to hold you Still queen of my heart, my queen ev - er - more.

cresc. *f* *mf*

Red. * *Red.* * *Red.* * *Red.* *

a tempo. *a tempo.*

Red. * *Red.* * *Red.* * *Red.* *

agitato.

Darling, what would you do if I knelt at your feet! Darling, what would you answer to

love told of old! From the lips you have sealed would the words fall as sweet! Would your

heart never soften if told, if I told! Would your heart never soften if told, if I told!

Would your heart still be cold, if I told, if I told!

Merrily I Roam.

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

Music by

Geo. Schleiffarth

Moderato. ♩ — 92. 4 3 5

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

or thus

Quasi recitativo.

Mit der Gui.tar zieh lustig ich hin.aus, Streife froh Landein, Land aus; In

With cas.ta.net, gui.tar and tambourine Roam I through the woodland green, And

Ped. * Ped. * Ped. * Ped. *

meinem dunklen Haar der Goldschmuck klingt, Rings um meine Grüns - se bringt. Ah! Le - ben,
cresc.

tinkling bright coins sparkling in my hair, Tell my com - ing here and there. Ah! Life's so

cresc. *p*

Ped.

*

Ped.

*

Ped.

*

Ped.

süß, froh und frei!

In dem Land

ü - ber'm Strand

Zi -

sweet, gay and free. On the sea, o'er the lea Yes,

rit. *p*

Ped. *

* Ped.

* Ped.

* Ped.

*

Ped.

*

Ped.

*

Ped.

* Ped.

- geunermädchen ist be - kannt!

O die Welt, die Welt ist schön!

rit.

gip-sy life is gay and free. All the world belongs to me.

rit. *p*

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

*

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

Tempo di Valse. $\text{♩} = 80$

Vo - gel - gleich flieg' ich aus,

Like a bird... do I roam,

p Tempo di Valse

Su - che mir im Wald mein Haus, Fühl' das Herz mir so

Na - ture's fair - est nooks my home With a heart light as

leicht Je - des Leid ist weg - ge - scheucht! In dem Land

air Hap - py aye and free from care By the sea

ü - ber'm Strand Da bin ich rings um be - kannt. Wo ein

o'er the lea All are known a - like to me As I

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süß, so frei!

wander a - long, oft I trill a mer - ry song Ah! Life is so sweet and free

Giocoso.

Tra la la la la la la----- la----- la Tra la la la la la la----- la----- la

Giocoso.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ze. -phyr leicht beschwingt Duft'ge Grüsse bringt Wo's ringsumher blühet und glünzt.

Ze. -phyr light that blow, *Flowrets* bright that grow, *All* have welcome and greeting for me.
 Tra----- la la Tra la la la la Tra la la la la Tra----- la la

cres.

*

Tra la la la la la la----- Tra la la la la la la-----

28

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

24

Ze. -phyr leicht beschwingt Duft'ge Grüs-se bringt Wo's ringsumher blühet und glünzt.

Ze -phyr light that blow, *Flowrets* bright that grow, *All* have welcome and greeting for me.
 Tra----- la la Tra la la la la La la Tra----- la la la.

cres.

Ped. * Ped. *

689 - 8

Deciso.

mf *f* *ff*

Ped. *

Mir läch - elt aus dem

p

The brook's bright glass says

Ped. *

*Bach mein Bld, Mir läch - elt man - cher Mund;.....**Der Wind mit*

that I'm fair, And lips have said so too..... I see my

Ped. *

*mei - nen Lo - cken spielt Manch' Aug' thut Lie - be kund.....**Doch*

wav - ing, ra - ven hair, My eyes of dus - ky hue..... But

Ped. *

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

love I know not, Nor would know for man - y, man - y a day

Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag

Die Sai - te klingt!

mf

may

The life I love,

28

ff *p* *ff*

Ped. * Ped. * Ped. *

Das Vög - lein singt,

mf

Das Blüm - chen, es winkt: Halt!

f ad lib.

The birds a - bove All whis - per to me: stay

p *f*

Ped. * Ped. *

Tempo I?

Vo - gel - gleich flieg' ich

Like a bird do I

Tempo I?

f *sf* *p*

Ped. *

aus, Su - che mir im Wald mein Haus, Fühl das Herz

roam Na - tures fair - est nooks my home With a heart

f *sf* *p*

Ped.

... mir so leicht Je - des Leid ist weg - ge - scheucht In dem

... light as air Hap - py aye and free from care By the

f *sf* *p*

Ped.

Land ü - ber'm Strand Da bin ich rings um be - kannt Wo ein

sea , o'er the lea , All are known a like to me As I

f *cres.*

Ped. *

Lächeln mir blüht Da er-klings mein frohes Lied! O Le-ben, so süß so frei! O so

wan-der a-long oft I trill a mer-ry song Ah! life is so sweet... and free-is so

froh und frei... O Le-ben, so froh und frei... Wo ein
cres. cen. do *ff*

gay and free... Ah life is so gay and free... As I

Lächeln mir blüht Da er-klings mein frohes Lied O Le-ben, so süß... so

wan-der a-long, oft I trill a mer-ry song Ah! life is so gay... and

frei, So froh und frei, So froh und frei!

free, so gay and free, so gay and free...

A GRADED COURSE OF ... Studies and Pieces.



In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

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STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.]..... *Behr-Sidus* 75
Pieces.—Merry Sleighride..... *Sidus* 35
 Katie's Favorite Schottische..... *Sidus* 35
 Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

- Studies.**—Op. 500, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz..... *Sidus* 35
 Lillian Polka..... *Sidus* 35
 The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
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 My Darling (Yorke)..... *Sidus* 35
 Child's Prattle—Rondo..... *Sidus* 35
 Bohemian Girl (Fantasia—Balfé)..... *Sidus* 35
 Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
 Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.]..... *Paderewski* 35

GRADE 2.

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 Minnehaha Polka..... *Lara* 35
 Fra Diavolo Fantasia (Auber)..... *Sidus* 35
 Faust Fantasia (Gounod)..... *Sidus* 35
 Martha Fantasia (Flotow)..... *Sidus* 35
 Spring Waltz [R. E.]..... *Chopin* 35
 Summer Waltz [R. E.]..... *Chopin* 35
 Ada's Favorite Rondo..... *Sidus* 35
 My Regiment—March..... *Anschuetz* 35
 Sweet Remembrance..... *Mettke* 40
 Little Mischief..... *Anschuetz* 50

GRADE 3.

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GRADE 3.—CONTINUED.

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 Plantation Dance..... *Carlin* 50
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 Bohemian Girl Fantasia (Balfé)..... *Paul* 60
 Il Trovatore Fantasia (Verdi)..... *Paul* 60
 Norma Fantasia (Bellini)..... *Paul* 60
 Echoes of the Woods..... *Paul* 50
 Polo (Galop)..... *Dinkgreve* 60
 Our Boys (Fanfare Militaire)..... *Anschuetz* 60
 Huzza, Hurrah—Galop..... *Wollenhaupt* 80
 La Jota—Spanish Dance..... *Armstrong* 35
 Piscatorial Pleasures—Waltz..... *Benbow* 75
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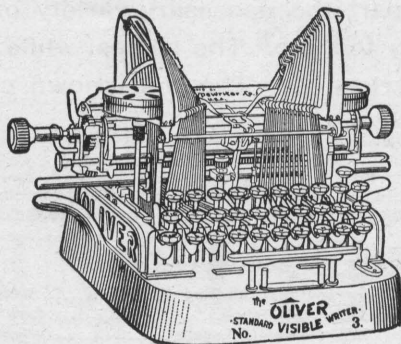
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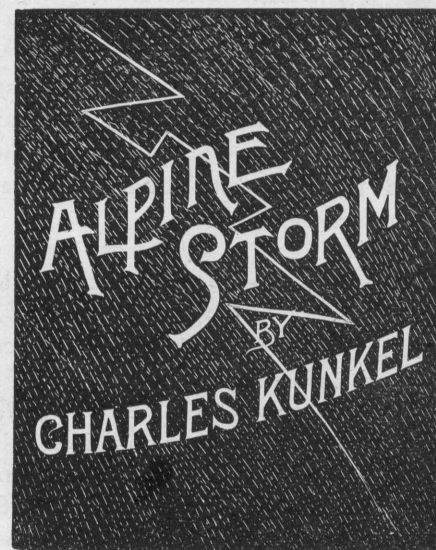
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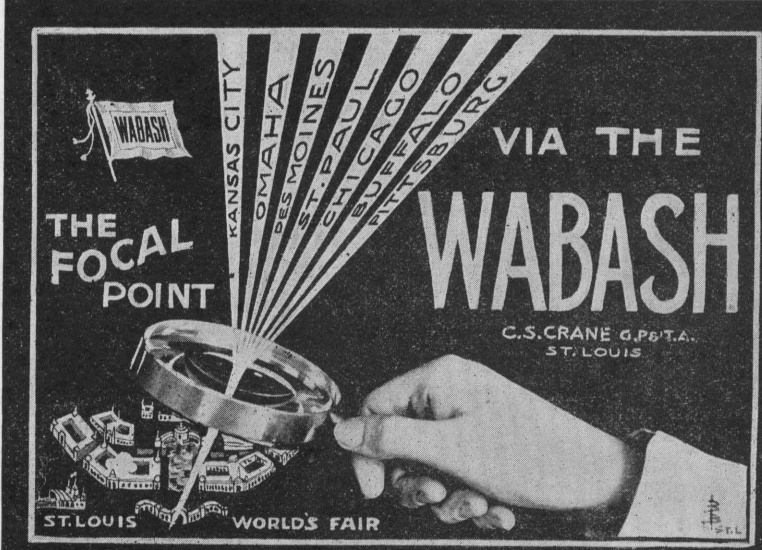
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The Columbian Exposition at Chicago more nearly approaches the World's Fair at St. Louis than any of the others of the past. Until the present undertaking assumed shape the Chicago Fair dwarfed all comparisons. Now in turn the Louisiana Purchase Exposition outstrips what has heretofore been the world's greatest effort.

The World's Fair site at St. Louis comprises 1,240 acres. The total acreage of the four larger expositions in this country—Philadelphia, Chicago, Omaha and Buffalo—was 1,319 acres. At Chicago exposition grounds were contained in 633 acres, a fraction more than half the size of the grounds at St. Louis. In St. Louis the principal exhibit palaces cover an area of 131 acres. In Chicago the exhibit buildings devoted to the same purposes covered an area of 82.2 acres. The Pan-American Exposition at Buffalo covered 300 acres, and the combined exhibit buildings were contained in an area of 15.1 acres. The Trans-Mississippi Exposition at Omaha was built on a 150-acre tract, and the exhibit buildings covered an area of 9.3 acres.

The builders of the 1904 Exposition at St. Louis have profited by experience gained in the construction of former expositions. Thus it has been possible to construct more buildings, with greater dimensions, of more approved design, at a less cost and in a quicker time that was done in Chicago. As an instance of the benefits derived by St. Louis from the Chicago experience may be cited the work of the draughtsmen. In Chicago 70 architectural draughtsmen and 15 construction engineers were employed. In St. Louis a considerably greater work was done by 39 architectural draughtsmen and 5 construction engineers.

The enormous proportions of the Louisiana Purchase Exposition may be in a measure appreciated when the official statement is given that 38,000 horse-power is required to drive the machinery. At Chicago 12,000 horse-power was all that was utilized.

At Chicago the mines exhibits were all contained in a building that covered 5.6 acres. In St. Louis the Mines and Metallurgy Palace covers 9.1 acres. But this is but a beginning to the World's Fair exhibit. The outdoor display is possibly of keener interest than contained in the building.

A natural ravine, 12 acres in extent, in the eastern portion of the Forest Park section is used for this. The ravine is converted into a mining gulch, that teems with life and industry. A typical California mining camp of the early days will be reproduced from the original timbers of the cabin that was occupied by John W. Mackey, Bonanza King, when he was digging gold and laying the foundation for his colossal fortune. A placer mine will be in operation, and the gold will be washed from pay dirt that is to be shipped from the California gold fields. Coal deposits underlie the section of the grounds where the mining site is situated and shafts will be sunk and the

culture Building was in the southwest corner of the exposition grounds. The Horticulture Building was far away from it in the northeast section. In St. Louis there are 69 acres of ground adjoining the Palaces of Agriculture and Horticulture devoted to outdoor exhibits of surpassing interest. In Chicago the outdoor planting was confined to the Wooded Island, and there a tract of approximately 10 acres was used for outdoor agricultural exhibits. This was quite remote from the Agricultural Building and was across a wide lagoon from the Horticulture Building and difficult of access. In St. Louis the Agriculture and Horticulture Palaces are adjoining, on a large tract of land in the center of the western section of the exposition grounds.

The decorative electric display at Chicago, considered marvelous ten years ago, will be overshadowed at the Exposition in St. Louis. In the decade intervening since the holding of the Columbian Exposition the growth and development of electricity has been full of surprising wonders and attainments, and all will be revealed in the universal electric display at St. Louis.

For properly displaying the manufactured products of the world, the Louisiana Purchase Exposition has erected three exhibit palaces. One sufficed at Chicago. There the Manufactures and Liberal Arts Buildings housed the exhibits of Liberal Arts, Education and Manufactures. In St. Louis the classification is such that the Manufactures, Varied Industries, Education and the Liberal Art Palaces were deemed necessary to a complete exposition. Official

figures show that within the period from 1890 to 1902 the value of manufactured products has increased 50 per cent. The combined displays in the four buildings at St. Louis are much larger than those in the one building at Chicago.

Visitors will find the amusement boulevard at the World's Fair at St. Louis of much easier access than it was at Chicago. There the midway Plaisance was a strip of ground approximately a mile long running northwest from the west side of the Exposition grounds. On entering the Midway from the Exposition proper, and traversing its entire length, the visitor at the end found himself a mile distant from the other buildings, and no mode of getting back other than walking. At St. Louis The Pike is a strip of ground 600 feet wide, one mile long, and stretches along the northern side of the main group of buildings. At all times visitors to The Pike are within a few rods of some of the large exhibit palaces. A further convenience is noted in the fact that the intramural railway skirts The Pike on its southern boundary its entire length. The World's Fair opens Saturday, April 30.



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black diamonds mined by the latest approved methods. Oil derricks will tower above the gulch and mining exhibits that would be impracticable under the roofs of the Mines and Metallurgy Palace will be found here.

In the Live Stock Department at Chicago 27 acres were devoted to the live stock interests. At St. Louis 37 acres are allotted.

Viewed from a financial standpoint the 1904 Exposition has even more decided advantages. At Chicago the total sum of \$132,000 was paid in premiums. The cash prizes offered at St. Louis in the department reach the handsome sum of \$250,000, a greater sum than was given at all previous international expositions.

In the Agriculture and Horticulture Departments the exhibits at Chicago do not begin to compare with those of the exposition at St. Louis. At Chicago the Agriculture Building covered an area of 9.2 acres, less than half the size of the building devoted to that purpose in St. Louis. The Horticulture Building at Chicago was 5.7 acres. At St. Louis the Palace of Agriculture covers 23.4 acres and the Palace of Horticulture is 7.1 acres in the extent. In Chicago the Agricul-

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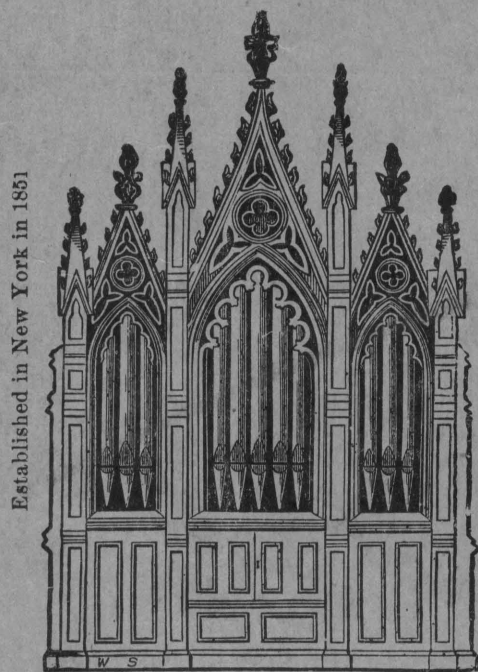
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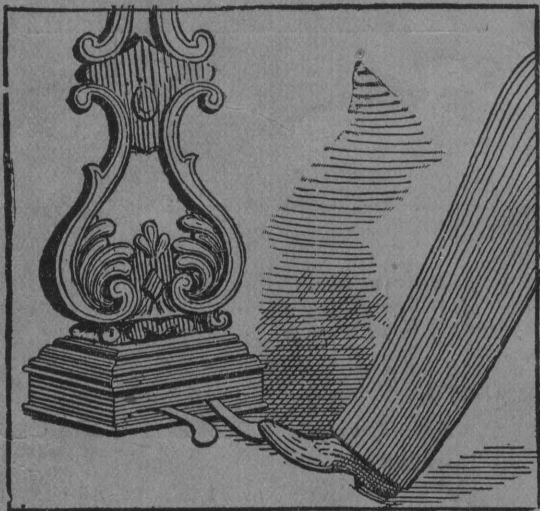
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